



National
Qualifications
2026

2026 Latin

Literary Appreciation

Advanced Higher

Question Paper Finalised Marking Instructions

These marking instructions have been prepared by examination teams for use by Qualifications Scotland appointed markers when marking external course assessments.

The information in this document may be reproduced in support of Qualifications Scotland qualifications only on a non-commercial basis. If it is reproduced, Qualifications Scotland must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from Qualifications Scotland.

General marking principles for Advanced Higher Latin Literary Appreciation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in a candidate response.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language reflected in their responses.
- (e) Candidates should gain credit for the depth of their response and evaluative development of points made.
A 'point' is to be understood as either:
 - a. a piece of evidence taken from the text
 - b. an evaluative statementIn general, a mark will be awarded for each of the above so that an evaluative statement supported by a piece of evidence would attract 2 marks.
- (f) Reference to the text: where candidates wish to comment on the effectiveness of a choice of word, rhythm, etc, it would be appropriate to quote the Latin. Where the question asks for a comment on the content, references should normally be in English. A direct literal translation is not necessary provided the candidate shows an understanding of the reference.
- (g) In the extended response questions for each author (worth 20 marks), quotation from the text with appropriate translation may be used to provide evidence to support the response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction will mean:
 - In language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates will be expected to quote the Latin text verbatim to illustrate their response. In these cases a translation of the Latin will not be expected.
 - Where the question refers to the story, argument, etc, candidates will not be expected to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, eg 'Cicero says that no-one has seen the pirate captain'. There are insufficient marks allocated to the paper to allow for giving credit for quoting the Latin, translating it, and commenting on it. It is sufficient for the candidate to refer to the text in such a way as to provide evidence for a judgement or evaluation.
- (h) The extended response question, worth 20 marks for each author, seeks to elicit knowledge, understanding, analysis and evaluation of a Latin text. While structure and English style are desirable, these are not intrinsic skills to be sampled in a Latin Course assessment and candidates should not be penalised on these grounds. Credit should be given, therefore, for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.

- (i) In the extended response questions for each author, worth 20 marks, credit should be given for any acceptable answer to an evaluation or analysis question, provided that the answer is justified by a valid reason.
- (j)
 - (i) For questions that ask candidates to '**Identify...**', candidates must present in brief form/name.
 - (ii) For questions that ask candidates to '**Explain...**' or ask '**In what way...**', candidates must relate cause and effect and/or make relationships between things clear.
 - (iii) For questions that ask candidates to '**Analyse**', candidates must identify literary or linguistic techniques and discuss their relationship with the ideas of the lines of the text referred to in the question, or the text as a whole. Literary or linguistic techniques might include word choice, imagery, tone, sentence structure, punctuation, sound techniques, and so on.
 - (iv) For questions that ask candidates to '**Evaluate...**', candidates must make a judgement on the effect of the language and/or ideas of the text(s).
 - (v) For questions that ask candidate to '**Discuss...**' candidates must communicate ideas and information on a subject. It may be possible to debate two sides of the statement.

Marking instructions for each question

SECTION 1: Letters and Letter-writing

Question			Expected response(s)	Max mark	Additional guidance
1.	(a)	(i)	Any from: • a slavegirl/Phoenicium • Calidorus' girlfriend	1	
		(ii)	Any from: • the letters are all over one another • as if mating/wanting children • looks like a chicken wrote them • only a Sibyl could decipher them	3	Award a mark for a developed point.
	(b)		Any from: • hand writing as the basis for inferences/judgements re social status/education • although exaggerated for comic effect, must have an element of truth in order to amuse the audience • demonstrates that women/slaves could be literate • the extract confirms our understanding of the physical format of letters - wooden tablets etc • confirms the stability of letter conventions over time • letters could be used for everyday conversation Any other valid point.	3	Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
2.			Any from: - the patron continues to support the client even from a distance - Cicero includes a recommendation in every letter he writes - the patron includes the client in his network of relationships - Cicero recommends Trebatius to both Caesar and Balbus - the client has a responsibility to his patron to perform well - Cicero urges Trebatius to stop being homesick and to apply himself more diligently Any other valid point.	3	Award a mark for a developed point.
3.			Any from: - balanced Phrase: <i>totiens . . . quotiens</i> - rhetoical, elegant, careful structure - repetition: <i>multum . . . multum</i> - emphasises how much support he has - superlative: <i>diligentissime . . . saepissime</i> - emphasises how supportive Cicero is being - juxtaposition: <i>volumus possumus</i> - emphasises that both Cicero and Trebatius want the same thing - rhyming Words: <i>pudor . . . labor</i> - suggests that the two qualities are linked together - tricolon: <i>multum . . . multum . . . plurimum</i> - builds up to a climax/emphasises the need for him to rely on his own qualities for success Any other valid point.	6	1 mark for an example and 1 mark for a supporting comment on effectiveness. Award a maximum of 3 marks for any relevant examples without analytical comment.

Question			Expected response(s)	Max mark	Additional guidance
4.			Any from: Advice • judge a potential friend's character before forming a friendship/make sure the person is trustworthy before committing to friendship Relevant • in these days of social media people quickly make friends with those they hardly know • trust is still important in a friendship Not relevant • modern friendships are based on compatibility/personality, not moral character Any other valid point.	2	1 mark for identifying the advice and 1 mark for comment on relevance.
5.			Any from: Fair and inclusive: • critical of those who grade their friends • he criticises the host who reserves the best food for himself and select friends • he is critical of the three different categories of wine offered to guests • Pliny serves the same to everyone • he claims he treats his freedmen as equals/calls them fellow diners Not inclusive: • he would rather drink cheap wine himself than share the good wine with the freedmen • he clearly regards freedmen as his social inferiors Any other valid point.	3	Candidates can argue that Pliny is fair and inclusive or not inclusive or a mixture of both. Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
6.	(a)		Any from: • he mocks those who think that dining with slaves is degrading • he denounces the way masters use slaves at dinner parties as arrogance • he emphasises the way they degrade themselves with their greed • they abuse their stomachs/vomit up everything they eat • slaves must stand silently • slaves are not able to eat • slaves are beaten if they make any noise Any other valid point.	4	Award a mark for a developed point.
	(b)		Any from: • Seneca argues that anyone can become enslaved • regardless of age and status • Hecuba had been a queen but was enslaved/became a slave when old • Croesus was conquered by the Persians • King Darius' mother was sold into slavery after his defeat by Alexander the Great • Plato and Diogenes were well-known philosophers who were sold into slavery	3	Award a maximum of 2 marks for discussion of examples without reference to Seneca's argument. Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
7.			Any from: • emotive language - <i>lacrimis prope delevi</i> • reflects the depths of his misery • repetition of personal pronouns - <i>meae, me, ego, tuae vestraeque</i> . . . • emphasises his feelings of guilt • use of comparatives - <i>miserius, turpius, indignius</i> • emphasises his feelings of self-pity/self-disgust • repetition of <i>culpa mea</i> • emphasises that he blames himself • balanced phrase - <i>cum dolore . . . tum etiam pudore</i> • conveys his grief and shame • emphatic word order - <i>pudet enim me</i> • conveys that he feels he has let his wife and family down Any other valid point.	6	Candidates should identify three relevant uses of language plus supporting analytical comment for each. Award a maximum of 3 marks for relevant examples without appropriate comment.

Question			Expected response(s)	Max mark	Additional guidance
8.	(a)		Any from: Pleased: - Pliny is praising his wife's domestic virtues - <i>acumen . . . frugalitas . . .</i> - he is praising her devotion to him - <i>amat . . . castitatis</i> - he is praising her intellect - <i>studium litterarum</i> - he is praising her musical ability - <i>cantat . . . formatque cithara</i> Not pleased: - Pliny uses his praise of her qualities to praise himself - his books, speeches, poetry recitals - he claims her love for him is her sole motivation - <i>amore qui magister est optimus</i> - he does not credit her with a mind of her own - Pliny comes across as self-satisfied Any other valid point.	4	Candidates can argue 'pleased', 'not pleased' or a mixture of both. Award a mark for a developed point.
	(b)		Any from: - Pliny flatters her - calls her exemplary - he shows affection towards her - he says he is grateful that his wife has been brought up so well by Hispulla Any other valid point.	2	

Question			Expected response(s)	Max mark	Additional guidance
9.			Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts. There should be analysis as well as clear evidence of discussion and evaluation of the insights letters give us into the politics and ideas of their time. Candidates may cover aspects such as: • everyday issues - friends and family, marriage, treatment of and attitudes towards slaves • moral values • real-life experiences • major political events - insider's view of politics • entertainment/social events • patronage/supporting friends • attitudes towards government/figures in authority • provincial government - attitudes towards/treatment of local people	20	Only one letter-writer - 7 marks maximum Only two letter-writers - 12 marks maximum 3 marks are available for organisation and structure. Award marks for developed points. Candidates should identify, analyse and evaluate clear textual evidence to support their response and develop a clear line of argument that meets the demands of the question.

SECTION 2: Ovid and Latin Love Poetry

Question			Expected response(s)	Max mark	Additional guidance
10.	(a)		Any from: Yes - Unexpected • <i>arma</i> means weapons/arms • suggests it is going to be a poem about war/epic poem/allusion to Virgil's Aeneid • love elegy normally starts with reference to the <i>puella</i>/love No - Not unexpected • love can be combative • mocking apology for not writing higher poetry Any other valid point.	2	Candidates can argue for 'expected', 'unexpected' or a mixture of both. For full marks, candidates need to show clearly that they understand the meaning of <i>arma</i>. Award a mark for a developed point.
	(b)		Any from: • Cupid should stay in his own sphere • Cupid should not get involved in another god's realm • examples show gods swapping roles • examples emphasise how chaotic/absurd/ridiculous it would be for gods to swap roles • Venus swapping with Minerva/Ceres swapping with Diana/Apollo swapping with Mars	3	Award a maximum of 2 marks for specific examples of gods swapping roles.

Question			Expected response(s)	Max mark	Additional guidance
11.			Any from: - word choice/position - <i>aestus</i> - suggests sultry atmosphere - alliteration - <i>medio membra</i> - the soft sound reflects Ovid's relaxed mood - enclosing word order/chiasmus of <i>medio membra levando toro</i> - emphasises him lying in the middle of the bed, conveying relaxed/intimate mood - repetition - <i>pars . . . pars</i> - suggests the intimate nature of the scene - simile - <i>qualia . . . dies</i> - makes the scene more vivid - contrasts - <i>adaperta/clausa, nox/dies</i> - emphasises intimate half-light/the secrecy of the scene Any other valid point.	6	Award a maximum of 3 marks for relevant examples without appropriate comment. Award marks for developed points.

Question			Expected response(s)	Max mark	Additional guidance
12.			Any from: Pleased • Atalanta- example of strong, confident woman • Atalanta - her beauty is emphasised • Cassandra - a respectable priestess Not pleased • Ariadne - abandoned by her lover Theseus • Cassandra - about to be assaulted • Atalanta - was tricked into marriage Any other valid point.	3	Candidates can argue for ‘pleased, ‘not pleased’ or a mixture of both. Award a mark for a developed point.
13.			Any from: • lovers besiege their girlfriend’s door • soldiers besiege cities • lovers need to be able to break down doors • soldiers break down gates • lovers take advantage of sleeping husbands to see their loves • soldiers attack a sleepy enemy • lovers need to get past doorkeepers • soldiers need to get past watchmen Any other valid point.	4	Comparison needs to be implied. Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
14.	(a)		Any from: - poets' fame is everlasting - other professions do not last beyond death - poets can enjoy worldwide fame - mentions Greek poets who enjoy great fame - he associates himself with those great poets and thus elevates his own poetry - specific examples—Homer, Hesiod, Callimachus Any other valid point.	3	Award a mark for a developed point.
	(b)		Any from: - envy no longer affects people when they are dead - his poems will bring him immortality - his reputation will outlive his detractors Any other valid point.	2	Award a mark for a developed point.
15.			Any from: - lower-class drudge - highlights the difference in status - fancy . . . a servant - shameful to be associated with an enslaved woman - lash-scarred back - normalises violence against enslaved people, highlights power of masters over their slaves - disgust at her scars - victim blaming - blab - maid's only recourse would be telling her mistress Any other valid point.	2	Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
16.			Any from: - addresses himself directly - <i>excrucies</i> - as if being encouraged by someone else - rhetorical questions - <i>quare . . . excrucies?/quin . . . miser?</i> - putting himself on the spot, to change his behaviour - repetition - <i>difficile est</i> - acknowledging that it is going to be a struggle - juxtaposition of <i>longum</i> and <i>subito</i> - emphasises that an abrupt/radical change is not easy - word position - <i>una</i> - emphasising his desperate position, and that this is his only hope - repetition of <i>hoc (haec)</i> - hammers home that this is his only option - gerundive - <i>pervincendum</i> - stressing the need to be strong - word choice - <i>pervincendum</i> - military connotation suggesting a tough struggle - contrast/paradox - <i>sive id non pote sive pote</i> - stressing it's an impossible situation	6	Maximum of 3 marks for relevant examples without appropriate comment.

Question			Expected response(s)	Max mark	Additional guidance
17.			Any from: Yes - engaging • original approach- usually we view the situation from the locked-out lover's point of view • personification of the door - fresh perspective • usual locked-out lover themes of drinking, garlands, tears - but a new take on them, possibly more negative • casts a new light on the morality/immorality of a lover besieging his girlfriend • humour in the way the door is portrayed No - not engaging • personification of door turns a plausible situation into something fantastical/unrealistic • detracts from the lover's emotion Any other valid point.	3	Candidates may argue 'engaging', 'not engaging' or a mixture of both. Award marks for developed points.

Question			Expected response(s)	Max mark	Additional guidance
18.	(a)		Any from: Yes: - describes her physical attributes in a very favourable way - <i>flavam . . . comam</i> - he describes her lover contemptuously as a boy - <i>gracilis puer</i> - he describes the scene in the cave in a very appealing terms, as if he was wishing he was there instead of the boy - <i>in rosa</i> - he is addressing the poem to her - <i>te . . . religas . . .</i> No: - she will make the boy weep - he compares her to a storm - she won't be faithful to him - she will deceive him Any other valid point.	4	Candidates may argue 'yes' or 'no' or a mixture of both. Award a mark for a developed point.
	(b)		Any from: - contempt for her behaviour - disgust at what she looks like - critical of her drunken behaviour - taunts her Any other valid point.	2	For full marks, candidates need to identify a specific feeling (eg contempt, disgust). Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
19.			Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts. There should be analysis as well as clear evidence of discussion and evaluation of the insights Latin love poems give us. Candidates may cover aspects such as: Negative: Ovid • love causes physical suffering (Poem 2) • love causes emotional pain/humiliation (Poem 1, 5, 8, 9, 10) • love=servitude (Poem 3) • love can cause people to behave badly (Poem 6) Catullus • betrayal/pain (Poems 14, 16) • emotional turmoil (Poems 15, 16) • physical suffering (Poems 15, 17) • gossip (Poem 13) Propertius • love causes arguments/misunderstandings/unfulfilled desire (Poems 22, 24) • love can make you lose your mind (Poem 20) Tibullus • love = servitude (Poem 27) • love is expensive (Poem 27)	20	Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question. Award a maximum of 7 marks if candidates discuss only one poet. Award a maximum of 12 marks if candidates discuss only two poets. 3 marks are available for organisation and structure.

Question			Expected response(s)	Max mark	Additional guidance
			Horace • love can make you jealous and miserable (Poem 29) • love can cause you to act in an undignified manner (Poem 30) Positive: • provides physical/emotional pleasure (Poem 4, 13) • love keeps you active (Poem 7) • love makes you feel secure (Poem 13) • love lasting until death (Poem 25) • love as idyllic (Poem 25) • love brings companionship (Poem 29)		

[END OF MARKING INSTRUCTIONS]